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ser kein Artikel; 37b10, Anm. 16, warum nicht „müssen“? Unverständlich ist mir 17c6; es soll statt „Wichtiges“ wohl „Ungewöhnliches“ oder „Ausserordentliches“ heissen.—Beizufügen wäre in 13d4 zu Anm. 9 „do not use preposition but definite article“; 21d13 eine Anmerkung, dass with hier mit „bei“ wiederzugeben ist; 35b4, Anm. 12 „at the end, or omit“; Anm. 14: „or übernacht“; zu 39c 18 wäre zu bemerken, dass „dark“ hier nicht mit „dunkel“ übersetzt werden darf, da der Unterschied nicht im Wörterbuch gekennzeichnet ist. — Druckfehler oder Versehen ist 20e4 „heiterer“ statt „heit(e)rer“. In 19c10 streiche das Komma; in 21e6 setze Komma statt Semikolon. — Für einen argen pädagogischen Missgriff halte ich 21c7 „die am meisten interessante (statt „die interessanteste“) Sehenswürdigkeit“, was neben dem Hinweis auf Grammatik 295 gar nicht einmal richtig ist; ähnlich 39b 15, Anm. 21, wo es in Uebereinstimmung mit heutigem Sprachgebrauch „gehalten worden sein sollen“ heissen muss.

Trotz der hier gerügten Fehler, die ja neben der Fülle des Guten verhältnismässig zurücktreten und sich bei einer Neuauflage leicht beseitigen lassen, ist das Werkchen eine sehr erfreuliche Leistung, der von Herzen der beste Erfolg zu wünschen ist.

—r.

Goethe's Poems. Selected and edited with introduction and notes. By *Julius Goebel*, Professor of Germanic Philology and Literature in Stanford University. New York. Henry Holt & Co. 1901.

Mr. Goebel has compressed within the very convenient limits of 244 8vo pages, of which 95 are occupied by copious and scholarly, yet not in the least pedantic notes, and an index of first lines, an extremely satisfactory and suggestive selection of poems by Goethe. The book which is intended to serve as an introduction to the study of Goethe addresses itself to the classroom as well as the serious student of one of the great poets of the world. The editor groups the poems under the following heads: I Leipzig, II Sesenheim, III Sturm und Drang, IV Rom, V Lieder und Balladen, VI Westöstlicher Divan, VII Alter (containing a number of Sprüche).

It will be seen from this list—as is stated explicitly in the preface—that the editor has principally been guided by the historical method, each group, except part of the fifth, and the seventh, both of which have of necessity been made somewhat more elastic than the rest, representing in chronological order important phases in Goethe's develop-

ment as a poet and man, as the thinker and spiritual liberator, the apostle of the new humanism. Mr. Goebel's aim is to reveal to the student who is supposed to approach this book with a knowledge of the principal facts of Goethe's life, the deep, expansive, never inert, sincere soul of the poet, partly by his excellent commentaries in the summaries preceding the several groups and contained in the notes, partly by constantly referring the student to the writings of Goethe himself, following the principle that the key for the meaning of every writer ought to be sought primarily in his own writings. From a careful examination of the book the reviewer is confident in his belief that a thorough study of it will result not only in the acquisition of a considerable number of essential and well correlated facts of biography, history of manners and intellect, and esthetics, but, what is more important, in fashioning the mind and emotional nature of the student for the reception and absorption of the humanism and culture that Goethe has taught the world. —

The introduction, which covers ten pages, being a verse, forceful and enthusiastic presentation of the main forces at work in Goethe's mind, is a typical work of the German scholar full of his subject. The student who cannot find the "Open Sesame" to Goethe's treasure house, in this introduction, and whose soul is not kindled with the desire to dwell with the immortal spirit lingering there, will look in vain for inspiration any where.

Sudermann's "*Johannes*." Edited with an introduction and notes by *F. G. Schmidt, Ph.D.*, Professor of Modern Languages, State University of Oregon. Boston. D. C. Heath & Co.

Mr. Schmidt's edition of Sudermann's *Johannes*, which has appeared in Heath's Modern Language Series, is a commendable piece of work. The introduction, which is essentially biographical, is succinct and to the point. It seems to the reviewer that the discussion of the drama from the technical as well as the historical standpoint—with special reference to the many recent dramas based on biblical subjects, particularly Ibsen's Emperor and Galilean might have been somewhat extended.

The notes are clear and to the point, without being burdened with too much historical detail. The book will satisfy the requirements of the class room in an excellent manner.

Martin Schütze.

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